

**Palexpo – Booth C42**



**BOOTH PREVIEW**

**CARLA ACCARDI**  
**ALBERTO GARUTTI**  
**DAVID MEDALLA**  
**MAURIZIO NANNUCCI**  
**GIANNI PIACENTINO**

For the 12th edition of Art Geneve, Galleria Enrico Astuni presents a booth project with works by five historicized and internationally recognized artists: Carla Accardi (Trapani, 1924 – Rome, 2014); Alberto Garutti (Galbiate, Lecco, 1948 – Milan, 2023); David Medalla (Manila, 1938 – 2020); Maurizio Nannucci (Florence, 1939, where he lives and works); Gianni Piacentino (Coazze, Turin, 1945, where he lives and works).

The project, created ad hoc, proposes an original and inspired dialogue where it emerges the strength of each poetics characterized by the aptitude for experimenting different media - paintings, drawings, sculptures, and installations; the show also offers an overview on the various directions taken by the artists in recent years, in relation to their historical works.

By **Carla Accardi** will be presented paintings *Ti cerco e non ti scopro*, 2012 and *Orizzonte*, 2012, which represents the typology of artworks realized by the artist in the 1980s, thus reconnecting with the large paintings exhibited at the 1988 Venice Biennial, where a personal room was dedicated to her.

By **Alberto Garutti** will be presented works from some of his paradigmatic series *Quello sguardo in quel momento*, 2011, part of the *Perforated Mirrors*' project, started in 1992 and *Orizzonte - Opera dedicata a...*, 2023, part of the *Horizons*' project, started in 1987 and shown in 1990 at XLIV Venice Biennale in a personal room in the Italian Pavilion.

By **David Medalla** will be presented the iconic sculpture *Cloud Canyons (Bubble machines auto-creative sculptures)*, 2016, gold and rectangular in shape as the first ones made by the artist in 1964. It will be also presented *A Stitch In Time, Bologna*, 2016, the edition version of the emblematic participatory artwork *A Stitch In Time*, presented in various locations including the 57° Venice Biennale, curated by Christine Macel (2017).

By **Maurizio Nannucci** will be presented plexiglass sculptures among which *What to love what not to love*, 2020 and the big and paradigmatic Murano glass neon *How it sounds it is*, 1996, that reflects on language and on the relation between light and architecture.

By **Gianni Piacentino** will be presented the sculptures *DYNAMIC TECH-BAR, B2*, 2009; *S.6B RACE-RECTANGLE (2F, Amaranth)*, 2004-2009; *SMALL DECORATED BAR WITH CROWN AND PROPELLER*, 1972, where Piacentino mixes painting and sculpture. These works are symbol of speed, and, as Andrea Bellini writes: "a constant variations on the same theme, in an almost timeless, circular dimension (...)".

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**CARLA ACCARDI**

Trapani, 1924 – Rome, 2014



Carla Accardi with Achille Bonito Oliva  
*Pietrose Distanze* exhibition opening, Fano, Galleria Enrico Astuni, 2000.

Systematic research and an exaltation of the sign and colour has characterized the artistic personality of Carla Accardi, one of the greatest exponents of Italian abstraction.

In Rome since 1946, the young Sicilian quickly came to the attention of major critics as a protagonist of the group “Forma 1”. A constant work in progress pushed her beyond the flat surface of painting leading her to invent spatial forms made of sheets of sicofoil, before then exploring other materials, including rough canvases, in the Eighties, revealing chromatic layers of varying intensity.

Important exhibitions around the world consecrate the Mediterranean-soaked energy of his work: in 1964, she had a solo show at the Venice Biennale; she then exhibited in solo and group exhibitions hosted by museums and galleries all over the world, including: Royal Academy, London; Kunstmuseum, Bonn; Castello di Rivoli, Turin; ARC, Paris; MACRO, Rome; MMOMA, Moscow; Centro Recoleta, Buenos Aires; PS1, New York; Fondazione Puglisi Cosentino, Catania.

Recent solo exhibitions include *CARLA ACCARDI. The Seventies: Lenzuoli*, Museo Correr, Venice (2023); *Carla Accardi. Contesti*, Museo del Novecento, Milan (2020); *Omaggio a Carla Accardi*, MACRO, Rome (2015). Recent group exhibitions include *Un tempo proprio. Librarse de las ataduras de lo cotidiano*, Centre Pompidou Malaga (2022); *Elles font l'abstraction*, Centre Pompidou, Paris (2021); *Senzamargine. Passaggi nell'arte italiana a cavallo del millennio*, MAXXI Arte, Rome (2020); *Donne. Corpo e immagine tra simbolo e rivoluzione*, Galleria D'Arte Moderna, Rome (2019); *Tutto. Prospettiva sull'arte italiana*, MUSEION, Bolzano (2018).

A protagonist of major international events, we recall her participation in the 59<sup>th</sup> – 45<sup>th</sup> – 46<sup>th</sup> – 43<sup>rd</sup> – 37<sup>th</sup> – 32<sup>nd</sup> – 24<sup>th</sup> Venice Biennale (2022; 1993; 1995; 1988; 1978; 1964, 1948); Biennale de l'Havane, CU (2000).

Her works can be found in public and private collections around the world, including Solomon R. Guggenheim Museum, New York; Castello di Rivoli Museo d'Arte Contemporanea, Turin, IT; MUSEION, Bolzano, IT; MACRO Museo d'Arte Contemporanea Rome; Peggy Guggenheim Collection, Venice; Museo Del Novecento, Milan; Museo d'Arte Moderna e Contemporanea di Trento e Rovereto (MART), Rovereto, IT; MAMbo - Galleria d'Arte Moderna di Bologna, Bologna, IT; Stedelijk Museum voor Actuele Kunst (S. M.A.K.), Ghent, BE; FRAC - Nord-Pas de Calais, Dunkirk, FR; Musée d'Art Moderne et Contemporain (MAMCS), Strasbourg, FR; Metropolitan Art Society (MAS), Beirut, LB; Museu de Arte Moderna Murilo Mendes, Juiz de Fora, BR.

**Among the works on the booth**

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**Carla Accardi**  
*Orizzonte*, 2012  
Vinyl on raw canvas  
30 x 120 cm

**Exhibitions**

2013, *Negative Capability-Paintings*, curated by Giovanni Iovane, Bologna, Galleria Enrico Astuni.

**Publications**

2013, *Negative Capability-Paintings*, curated by Giovanni Iovane, Bologna, Galleria Enrico Astuni, catalogue.

The works of Accardi's last phase of production, like as *Orizzonte*, 2012 are characterized by a more reflective and conscious use of the pictorial space. As if the artist, after analyzing the very tools of her action - experimenting with techniques and supports during her long career - began to propose chromatic and emotional variations trying to captivate the viewer to convey the results of her own research. Canvases, ceramics, cones become the space of expression of Accardi's language, always coherent, but never obvious, as the result of a laborious synthesis between dissonant elements.

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**Carla Accardi**

*Ti cerco e non ti scopro*, 2012

Vinyl on raw canvas

80 x 100 cm

**Exhibitions**

2013, *Negative Capability-Paintings*, curated by Giovanni Iovane, Bologna, Galleria Enrico Astuni.

**Publications**

2013, *Negative Capability-Paintings*, curated by Giovanni Iovane, Bologna, Galleria Enrico Astuni, catalogue.

Accardi returned to canvas in the 1980s, after her experiments on sicofoil. However, the experiments on the pictorial language of the previous decade are not without consequences for her production, which manifests a renewed attention to the medium. In fact, canvases left raw, without preparation, like as *Ti cerco e non ti scopro*, 2012 make their appearance on which saturated marks of vinyl paint alternate; the background, visible in the strokes left free by the brush, with its materiality becomes itself part of the pictorial system.

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**ALBERTO GARUTTI**

Galbiate, Lecco, 1948 - Milan, 2023



One of the most relevant Italian artists on the contemporary scene, Alberto Garutti began his exhibition activity in 1974. His work focus on the production of objects and their relationship in social space; for the artist, the artwork is only realised in the encounter with the viewer: he is asked to make a patient effort to seek it out.

His research about an open dialogue between contemporary art, public and public space, gave him the opportunity to create artworks for cities and museums all over the world. Among his most famous works: *To those born today* in Bergamo (1998), Gent on the occasion of the Over the Edges exhibition at the S.M.A.K. Museum (2000), Istanbul (2001), Moscow in collaboration with the Moscow Museum of Modern Art, as part of the Impossible Community show (2011), Plovdiv (2018) and Rome (2019); *Little Museion* in Bolzano (2001); *Dedicated to the inhabitants of the houses* for the 21st Century Museum of Contemporary Art in Kanazawa (2002); a site specific artwork for Fondazione Zegna in Trivero (2009); the work commissioned by Hines Italia for Porta Nuova district in Milan (2012); *Every step I have taken in my life has led me here, now* in Siena (2004), Antwerp (2007), Malpensa Airport (2010) and Cadorna Station (2011) in Milan, Santa Maria Novella Square in Florence (2015), Lugano at the LAC Museum (Switzerland), Kaunas (2019), Copenhagen (2020) and Tokyo (2021).

He was invited to major international events, including the Venice Biennale in 1990, the Istanbul Biennale in 2001 and the Memory Marathon at the Serpentine Gallery in London in 2012.

Among Garutti solo exhibitions in galleries, museums and public spaces, we would like to mention the solo exhibition at the Padiglione d'Arte Contemporanea in Milan curated by Paola Nicolini and Hans Ulrich Obrist (2012) for which the book *Alberto Garutti, didascalìa/caption* published by Walther König and Mousse Publishing was published.

In 2019 Alberto Garutti presented three public artworks near Caorle (Italy), as winner in 2017 of the International Art Contest *Three thresholds at Ca' Corniani* announced by Assicurazioni Generali – Genagricola S.p.A. In the same year the public artwork *Ai nati oggi* has been installed at Piazza del Popolo in Rome as part of the exhibition *The Street. Where the World is Made*, curated by Hou Hanru, at MAXXI Museum, Rome. In 2020 the artwork *Every step I have taken in my life has led me here, now* has been permanently placed in Loreto Aprutino, at No Man's Land Foundation and ICC – Italian Institute of Culture Copenhagen (projects curated by Zerynthia Association for Contemporary Art OdV). In 2021, on behalf of the Ministry of Culture, Alberto Garutti presented a site-specific artwork for the new branch of MAXXI Museum in L'Aquila. In 2022 his solo show *Credo di ricordare, 1974* opened in Museo Chini, Borgo San Lorenzo, Florence, curated by Alessandro Cocchieri, RAM radioartemobile and Zerynthia Association. In 2023 Garutti realised a special project for ARTE FIERA, Bologna. A complete monograph about his life and works (ideated by Germano Celant, curated by Antonella Soldaini for Studio Celant, with the scientific research of Eva Fabbri) will be published in the near future.

**Among the works on the booth**

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**Alberto Garutti**

*Quello sguardo in quel momento*, 2011

Perforated mirror, wooden frame

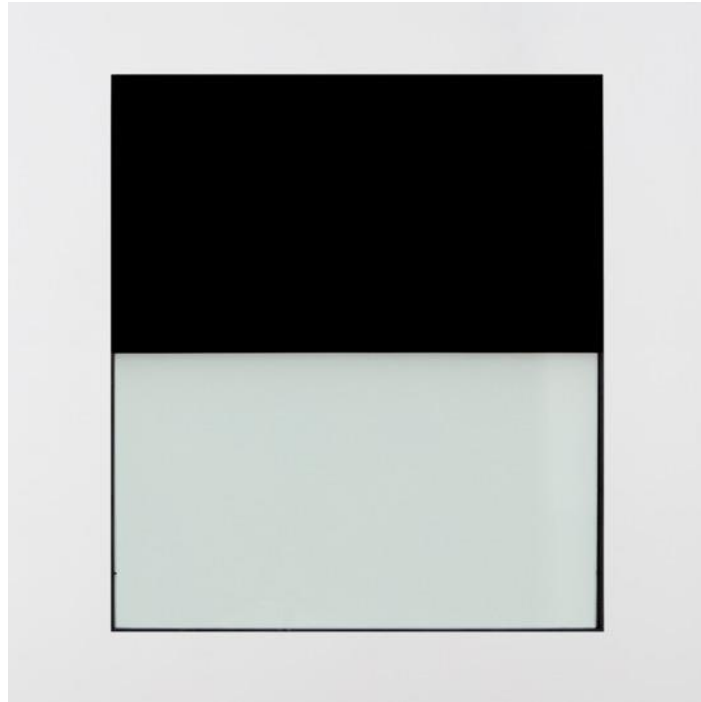
113 x 83 x 3 cm

*Quello sguardo in quel momento*, 2011 is part of the *Perforated Mirrors* project, started in 1992. The *Perforated Mirrors* are a series of works in which the artist has drilled holes into mirror surfaces. The holes mark the outline of some furniture objects reflected in the mirror that the artist has in his living room.

“The mirror hangs there on my wall, and I pass by it every day with indifference. It infallibly, incessantly functions to multiple the space, the place and the things. Standing before it, one day I noticed that I could see the reflection of my room, the table, the red chair, the window, a painting hung on the wall, and other things. I closed one eye and with a marker I traced on the surface the edges of the table, the chair, the window, and the painting: I simply captured, with a gaze, the reflection of that familiar place, of those objects in that moment”. (Alberto Garutti)



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**Alberto Garutti**

*Orizzonte - Opera dedicata a...*, 1987-2020

Enamels on glass, iron frame

94 x 83 x 8 cm

*Orizzonte - Opera dedicata a...*, 1987-2020, is part of the *Horizons*' project, started in 1987 and shown in 1990 at XLIV Venice Biennale on the occasion of his participation with a personal room in the Italian Pavilion.

The works of the *Orizzonti* series are panes of glass of different formats and sizes, painting on the back, half in white, half in black. Each piece exists thanks to the relationship with a client/collector, as if the artist, in a hypothetical future gathering of all the panes, could give form and image to a symbolic axis of all professional and affective ties throughout his career. "When I make a new *Horizon* I always imagine that the straight line could go out of my studio, enter the homes of collectors and connect with the others – the artist says – to construct the 'ideal' horizon of my life, the union of all those who love and support my work". (Alberto Garutti).

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**DAVID MEDALLA**  
1938 - 2020, Manila



David Medalla, 'Poet of Art' and pillar of international art for the past 60 years, was a pioneer of kinetic art, Land Art, Participatory Art and Live Art.

All his works arise from the dialogue of two parts: personal experience and collective experience.

At the age of 12 Medalla was admitted as a special student at Columbia University in New York upon the recommendation of American poet Mark van Doren. Medalla's tutor at Columbia was Professor Moses Hadas under whom he studied ancient Greek drama. Medalla also attended the lectures on modern drama by Eric Bentley, modern literature by Lionel Trilling, modern philosophy by John Randall and the poetry workshop by Leonie Adams. In New York City David met the American actor James Dean and the Filipino poet José Garcia Villa, who encouraged Medalla's early interest in painting. Thanks to his brilliant educational path, Medalla will be recognised by the international cultural community firstly as a poet, then as a visual artist.

When he returned to Manila in the late fifties, he met the Catalan poet Jaime Gil de Biedma and the painter Fernando Zobel de Ayala, who became the earliest patrons of Medalla's art.

In Paris in 1960, the French philosopher Gaston Bachelard introduced David's first performance in France at the Academy of Raymond Duncan, brother of the great American dancer Isadora Duncan. Years later in Paris, the French poet Louis Aragon (co-founder of Surrealism with André Breton) introduced another performance by Medalla and hailed him as a genius. Marcel Duchamp honoured him with a "medallic" object.

David Medalla and Mondrian Fan Club were among the invited artists at the 57. Art Biennale of Venice, *Viva Arte Viva*, curated by Christine Macel (2017)

David Medalla's work has been shown in numerous exhibitions in many parts of the world, recent solo shows include *David Medalla: Parables of Friendship*, Museion, Bolzano - Bonner Kunstverein, Bonn (2022); *Locus Solus. Homage to Arthur Rimbaud*, curated by Lorenzo Bruni, Galleria Enrico Astuni, Bologna (2017); *Light To Night | A Stitch In Time*, National Gallery Singapore, Singapore (2017). Among his most recent group exhibitions are *Forecast Form: Art in the Caribbean Diaspora, 1990s–Today*, travelling exhibition, Museum of Contemporary Art Chicago MCA Chicago (2022-2023); Institute of Contemporary Art, Boston, (2023-2024); Museum of Contemporary Art San Diego (2024); *Lo que pesa una cabeza*, TEA Tenerife Espacio de Las Artes (2023); *Reaching for the Stars*, Palazzo Strozzi, Firenze (2023); *The Point of Sculpture*, Fundació Joan Miró, Barcelona (2022); *Spectrosynthesis II – Exposure of Tolerance: LGBTQ in Southeast Asia*, Bangkok Art and Culture Centre (BACC), Bangkok, Thailand (2020).

**Among the works on the booth**



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**David Medalla**

*Cloud Canyons (Bubble machines auto-creative sculptures)*, 2017

Gold lacquered marine mahogany wood, plexiglas,  
aquarium oxygenator, soap and water

H 148 x 94 x 55 cm

*Cloud Canyons (Bubble machines auto-creative sculptures)*, 2016, features a rectangular shape as the first ones made by the artist in 1964. His *Bubble-machines* were the first self-creative sculptures and are considered fundamental works of art of the 20th century. Each of Medalla's ideas refers to organic forms and its relationship to the dynamics of nature. *Cloud Canyons (Bubble machines auto-creative sculptures)* is a reflection on the monochrome, the white, the spirituality of Suprematist painting, and the elimination of the distance between physical and mental space. By choosing a medium that self-destructs, the artist challenges the parameters of traditional sculpture, such as that of solidity and permanence, and evokes in the viewer the wonder of expectation and the epiphany of the event, in dialogue with the material and its vitality. As every Medalla's artwork is rooted in personal experience and memories of indelible images, the idea for the first Bubble machine is in a complex combination of many memories: a vision, of a man shot to death with his mouth foaming with blood during World War II; gazing over the Grand Canyon from the height of his first plane to America; his mother making a typical Filipino dessert of coconut milk and tropical fruit; the movement of clouds over Manila Bay; a visit to a soap factory in Marseilles; a brewery in Edinburgh...

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**David Medalla**

*A Stitch In Time, Bologna, 2016*

66/16 personalized book by David Medalla with a drawing and edition number; tulle in various colors; plexiglass case. Edition of 29

22 x 16 cm (book); 200 x 100 cm (tulle); 33 x 27 x h 7.5 cm (theca)

*A Stitch In Time, Bologna, 2016* is the edition version of the iconic *A Stitch In Time*, presented in various locations including the 57° Venice Biennale, curated by Christine Macel (2017). *A Stitch In Time* is a participatory and environmental work, which according to the artist is like a 'microcosmic seed' that can evolve into 'macrocosmic events'.

Visitors to the booth will be invited to participate and "activate" the work.

**MAURIZIO NANNUCCI**

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Florence, 1939, where he lives and works



In the first half of the 1960s, Maurizio Nannucci defined the fundamental elements of his visual research by exploring the relationships between art, language and image. During this period he engaged in experimental work with the Fluxus artists, developed an interest in visual poetry, and collaborated with the studio S 2F M (Studio di Fonologia Musicale di Firenze) in producing electronic music which concentrated on using the voice and words to create sound installations.

In 1967 he held his first solo exhibition at the Centro Arte Viva, Trieste, presenting his first neon light texts which emphasised the temporality of writing rather than the materiality of objects. In 1968 he founded the Florentine publishing houses Exempla and Zona Archives Edizioni, both of which published books and catalogues on artists, among them Sol Le Witt, John Armleder, James Lee Byars, Robert Filliou and Ian Hamilton Finlay. Nannucci considers publications and multiples as manifestations of artistic practice where art is treated as a mental process applicable to the mass production of everyday objects in order to reach realms beyond art.

He has shown his work several times at the Venice Biennale, at Kassel Documenta, and at the biennial art shows in San Paolo, Sydney, Istanbul and Valencia.

His work is found in museum collections worldwide, including the Museum of Modern Art, New York; the Stedelijk Museum, Amsterdam; Centre Georges Pompidou, Paris; the J. Paul Getty Museum, Los Angeles and the MAXXI, Rome and MAMCO, Geneva. Among recent acquisitions *You can imagine the opposite*, Politecnico di Milano (2023), exposed to Salone del Mobile 2023; *The missing poem is the poem* by Maurizio Nannucci, has become part of MAXXI L'Aquila Museum permanent collection (2021); *New Times for Other Ideas / New Ideas for Other Times* has been installed at City Life Park in Milan (2020). *New horizons for other visions / new visions for other horizons* has been included in Palazzo Maffei in Verona (2020); *Time Past And Time Present Are Both Perhaps Present In Time Future* has been installed at the Complesso Monumentale della Pilotta, Parma (2019).

Solo exhibitions include the important anthological exhibition at MAXXI Museum, Rome (2015).

The artist has participated in several exhibitions at Galleria Enrico Astuni including *L'opera d'arte parla* (2023); *La realtà i linguaggi* (2021); *Quattro idee* (2021); *66 / 16, Ieri, oggi, domani, eccetera...* (2016); *Raccontare un luogo – (Tales of a Place)* (2015).

### Among the works on the booth

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**Maurizio Nannucci**  
*How it sounds it is*, 1996  
Yellow Murano glass neon  
257 x 252 x 5 cm

Maurizio Nannucci began using neon in 1967, pursuing the research on language begun in the early 1960s. The proposed phrases often remain unresolved, between thought and action, illuminating the moment of power in which everything can still happen; everything is yet to be constructed.

*How it sounds it is*, 1996, conceptually shifts the viewer's attention from the physical place to a mental dimension by inviting him, through the reading of the words, to think and reflect, to contemplate and meditate. The position of the neon in the wall, then, measures the architecture and suggests new fruitions, new ways of discovering and analysing the space itself. The yellow color chosen for the words accompanies surrounds the viewer's mental journey.

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**Maurizio Nannucci**  
*what to love what not to love, 2020*  
Perforated fluorescent purple plexiglass  
200 x 100 x 1,5 cm

What to say what not to say... what to see what not to see ... what to love what not to love... Maurizio Nannucci asks us a series of questions that induce us to reflect on the condition of man in society in a dual relationship, with others and with himself. The urgency that arises daily is to make a choice: what to perceive, how to orient our decisions. Nannucci's aim is not to offer easy solutions but to show the different ways of indicating and alluding to the different possibilities of reading and interpreting the signs that surround us, in a continuous opening and declination of semantic components.

**GIANNI PIACENTINO**

## Palexpo – Booth C42

Coazze (Turin), 1945; he lives and works in Turin



Gianni Piacentino's work turns out to be a unique case in the Italian and international scene.

A figure of great importance by virtue of the originality of his vision, he presented his first works (monochrome canvases combined with colored frames) in 1965. In 1966 the Gian Enzo Sperone Gallery, Turin, dedicated his first solo exhibition to him. Initially associated with Arte Povera, in 1968 he participated in the first exhibitions dedicated to the movement, but soon developed his own autonomous language and broke away from the group.

A great experimenter in the use of paints in 1969, he began to use pearlescent paints and in the same year began the series of "Vehicles" and "Wings" that tended increasingly to celebrate the myth of speed and motors, the movement and dynamism of the machine.

Over the course of his long career Piacentino developed an original and coherent language, defining, articulating and enriching the results and intuitions he achieved between 1965 and 1970, the years in which his poetics definitively took shape. Always rejecting the logic of groups and movements, he affirmed the possibility-and I would even like to say the necessity-of the existence of the individual, outside the mass and perhaps even outside his own time." (Andrea Bellini).

In 1970 his work began to be recognized internationally, and in 1970 he presented a solo exhibition at the Onnasch Galerie (Lindenstrasse Galerie Haus), Cologne.

In 1977 he was invited to participate in Documenta 6, Kassel, Germany and in 1993 in the XLV Venice Biennale, Italy.

Recent solo exhibitions include *GIANNI PIACENTINO*, Galleria Federico Vavassori, Milan (2023); *Gianni Piacentino. Works 1965-2021*, Galleria Enrico Astuni, Bologna (2022); *GIANNI PIACENTINO Recent works 2019-2021*, Mucciaccia Gallery, London (2021); *GIANNI PIACENTINO Works 1966-2017*, Galleria Mucciaccia, Singapore (2018); *GIANNI PIACENTINO Fondazione Prada*, Milan (2015-2016); *GIANNI PIACENTINO Works 1965-2013*, Michael Werner Gallery, New York (2015); *GIANNI PIACENTINO Une Retrospective*, Centre d'Art Contemporain, Geneva (2013).

Recent grup exhibitions include *L'opera d'arte parla*, Galleria Enrico Astuni (2023).

Retrospective exhibitions dedicated to the artist include those at Fondazione Prada, Milan (2015); Centre d'Art Contemporain, Geneva (2013); Chiostrri di San Domenico, Reggio Emilia (2000); Fondazione Mudima, Milan (1994); Gesellschaft für Aktuelle Kunst e V., Bremen (1981).

His works are part of the permanent collections of, among others, the Galleria d'Arte Moderna, Turin; MUSEO MADRE, Naples; the Power Institute of Fine Arts, Sidney; the National Galerie, Berlin; and the Neuen Museums Weserburg, Bremen, Germany.

### Among the works on the booth



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**Gianni Piacentino**

DYNAMIC TECH-BAR, B2, 2009

Water-base enamel (2K acrylic matt clear) on aluminum, resin and iron, polished aluminum(anticorodal)  
19 x 224 x 9,8 cm

The artwork “DYNAMIC TECH-BAR, B2”, 2009 features and fundamental element for Gianni Piacentino: the grille.

“One recurring element is the grille (you’ll be seeing lots of those soon on electric cars, since they no longer need a radiator and can play with the aesthetics of the front grille). I started making those in the early ’90s, maybe ’91, with a pantographic engraver, no less, since drilling the panels was very expensive. Now with CAD and a milling tool it can be done in a snap.

I’ve been working with grids and grilles for ages, too; I’m not sure if I’d already started that when I saw Roy Lichtenstein’s paintings. He used industrial ones, with a round hole. I had my first ones made especially for the purpose. There are some bars from ’91, I think, wall pieces, the first ones with a grille. Now that there are industrial techniques, the work is conceived differently”. (Gianni Piacentino)

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**Gianni Piacentino**

S.6B-RACE-RECTANGLE (2F, Amaranth), 2004-2009

Nitro-acrylic enamel and water-base enamel (2K acrylic matt clear) on aluminum and resin, nickel-plated brass  
20 x 150 x 3 cm

In S.6B-RACE-RECTANGLE (2F, Amaranth) conceived for the wall, Piacentino mixes painting and sculpture. The work presents, engraved, the profile of a seaplane, a symbol of speed, which for the artist is - as Andrea Bellini writes - "due to a kind of irreversible imprinting for him, to quote the ethologist Konrad Lorenz. Piacentino's work takes place under the banner of a constant variation around the same theme, in an almost timeless and circular dimension. Like other artists - I am still thinking of John McCracken - who have literally 'constructed' their work within a precise 'logic of doing', Piacentino has remained fundamentally true to himself over time. His is a work that proudly remains outside the avant-garde debate, that is, it remains concretely linked to craftsmanship, whose inventive process seems ultimately linked to the updating of the techniques and materials used". (Andrea Bellini)